THE
FLORIST

Containing Sixty Plates of the most beautiful Flowers regularly disposd in their Succession of Blowing —

To which is added

an Accurate description of their Colours, with Instructions for Drawing & Painting them according to NATURE :

Being a New Work intended for the use & amusement of Gentlemen and Ladies Delighting in that Art.

LONDON
Printed for Robt Sayer in Fleet Street,
& L. Bowles in St Pauls Church Yd &
John Bowles & Son, in Cornhil.
Price 6s. — & Coloured 1£ 1s. 0d —

EQUISETACEÆ
HARVARD

INTRODUCTION.

PAINTING having already had so many eloquent and powerful Advocates, it would now seem impertinent to tire the Reader in endeavouring to prove that Art noble and delightful. That it is so, the Ingenious have always, in the strongest Manner confess'd, by their constant Attention and Encouragement: Therefore, the only Use here made of an Introduction, will be to inform the Purchasers of this Work, of the Plan on which it is executed.

The Rules, which will be here laid down, for the executing the pleasing Branch of Painting, of which this Book is to treat, are the Result of real Practice, and deliver'd without the least Reserve. In Regard to the engrav'd Designs, it may be thought, that they might have been better represented by Copies from the great Masters, who have excell'd in Flower-Painting; such as *Baptiste*, *Vanhuysom*, *Verelst*, &c. The Author is conscious of the Force of this Objection; but as many prefer an original Work, for the sake of its original Particularity, it is here chose to draw them immediately from Nature.

Drawing from Flowers need not be loaded with mathematical Rules, yet there is one which we must always retain, in order to draw properly from Nature; and that is, Flowers are suppos'd in general to be round when seen in Front, and to appear oval in Proportion, as they are more or less turn'd from the Eye: But a Circumstance of the greatest Consequence to an e Representation of this Part of Nature, is chusing the Flower in its prop for Copying. The Gardener may admire his Flower when most regu compact, but the most successful Painters have always chose to represent Blossoms as ripen'd to a Degree of Looseness, subject to be folded and p the Wind. By taking the Liberty here recommended, the Propriety o Drawing will still be adher'd to; and the young Practitioner will ha avoid the lifeless Formality of flat Drawing, and the Errors of an unlic Floridness. There are indeed many curious Plants that their own partic Beauties would appear formal in Painting, and they are therefore omitted, only occasionally drawn, for the Use of the Botanist, when such Accuracy requir'd, that the stricted Formality of Drawing cannot then become a Fault.

COLOURING

IS not here to be understood, as only the putting in the Colours presented by Nature on the Flowers; but likewise the Shadowing those Colours, in such a Manner, as to have the same Effect in the inner Parts of the Flower, as the Out-Line has to the Extremities. It is a general Rule in Painting, that the Light should come in from the Left-Hand; and, consequently, the Right-Side of the Object must appear darkest; But the Thinness of the *Petals**, in some Flowers, admitting the Light through them, there will happen necessary Lights to be shewn, tho' on the Right-Hand Part of the Flower; which, in a more solid Substance, would appear absolutely dark.

The Limits of the Work, and as I presume, the Student's Desire to come to the practical Part, occasions the being as brief as possible on the Theory of the Study. The Painter, who may perhaps smile at the Plainness and intended Simplicity of these Instructions, should consider that this is a Work not address'd to those who are already Artists, but an Invitation to the young uninstructed Admirers of Painting to the Practice of this delightful Branch of it.

The principal COLOURS *used in* FLOWER-PAINTING.

White, —— Flake-White.
Reds, —— Carmine, Lake, Vermillion, Red Lead.
Blues, —— Ultramarine, Bice, *Prussian* Blue, Indico.
Green, —— Sap-Green.
Yellows, —— Gamboge, *French* Berries.
Browns, — Gall-Stone,
Black, —— *Indian* Ink.

Carmine

* *Petal* is the Term used in Botany to express that Part, or Parts, of the Plant, which compose the Blossom. 'Tis necessary to make use of this one Term of that Science, as there will be Occasion, in the Course of this Work, to describe the particular Parts of the Flowers.

Carmine is to be temper'd in your Shell with Gum-Water; and adding a little Spirits of Hartſhorn, when uſed for the pale Colour, it gives it a very pleaſant Bloom for Flowers.

Sap-Green, Gamboge, and *Indian* Ink, are only to be diluted with fair Water.

The Colour is to be extracted from the *French* Berries, by breaking them a little and pouring boiling Water on them, adding a little Allum.

The other Colours muſt be ground fine on a Stone, with Gum-Water proportion'd to their Quality.

Lake, *Pruſſian* Blue and Indico, being liable to crack, a little Sugar-Candy, diſſolv'd in weak Gum-Water, is preventive to that Inconveniency.

Gum-Arabic is what is uſed: 'Tis neceſſary to chuſe the cleareſt it being very eſſential to the Beauty of the Colours.

The Pencils are thoſe of Camels Hair. The youngeſt Practitioner need hardly be inform'd, that it is beſt to chuſe thoſe that taper to one and a fine Point, without being ſubject to ſplit at the Ends. For painting Flowers, they are beſt of a moderate Length in the Hair.

If the Colours ſhould happen not to work freely, occaſion'd by any Greaſineſs of the Paper, a little of the Gall of an Ox or a Fiſh, the latter being preferable, will greatly aſſiſt the Freedom of the Pencil.

N. B. Ladies and Gentlemen may be ſupply'd with the aforemention'd Colours, and all others, carefully prepar'd: Alſo all Materials for Drawing and Painting, at the moſt reaſonable Rates, by the Publiſher of this Work.

INSTRUCTIONS FOR COLOURING.

HYACINTH.

HYACINTHS are Blue, or White; others are White, with a faint Tinge of Crimson. The Blue Ones are began with Bice, shadowing with *Prussian* Blue, and finishing with Indico. The light Parts may be work'd at Discretion, either leaving the Paper, by gently shading with Bice, or by laying it all over and heighning with White. The White *Hyacinths* may be colour'd in the same Manner as the White *Lilly*. For those with a Blush of Crimson, a faint Tinge of Carmine must be tenderly wash'd over, and finishing as directed for the White Ones. If Ultramarine is used instead of the Bice, it will make the Work appear more delicate. The Stalk and Leaves are a bluish Green, done with the same Mixture as the *Lilly*.

CYCLAMEN.

THIS Flower is a purplish Red. Its Stalk is Reddish at the Bottom, and Whitish upwards. The Leaves are a deep Green on the Upper-Side, and a reddish Purple underneath.

DOUBLE CROWFOOT.

THE Flower is Yellow; the Stalks a whitish Green, ting'd with Red towards the Bottom; the Leaves also a very pale Green.

HEN and CHICKEN DAISEY.

THE principal Flower is variegated with White and Red; the Little Ones, which furround it, nearly all White; the Stalks a pale Green, ting'd with Red at the Bottom; the Leaves a pleasant Green.

COLCHICUM.

A Pale purplish Crimson is the Ground Colour of this Flower, which is spotted with a deep Red; the Leaves a deep Green.

CROCUS.

THE *Crocus* is either Yellow, very tenderly stripp'd with Purple in the Middle of each *Petal*; or pale Purple, stripp'd with a deeper Tinct of the same Colour: For the Colouring of which we refer the Practitioner to the Flowers of the same Colour elsewhere treated of. The Leaves are a dark Green, with a White Vein up the Middle of each. The Film, which surrounds them at the Bottom, is a pale whitish Brown.

SNOW-DROP.

THE Whole of this Flower is White, excepting an Edge of Green on the inner *Petals*. The Stalk is Pale, and the Leaves a bluish Green.

DOUBLE HYPATICA.

THE Flower is a deep Blue; the Stalk pale Green, ting'd with Red; the Leaves deep Green.

DOUBLE VIOLET.

THE Flower is a deep Blue, with a Tinge of Purple; the Stalks are a pale Green, ting'd with a rediſh Purple towards the Bottom; the Leaves a strong Green.

PASQUE FLOWER.

THE Flower is a rich bluish Purple: the Stalk a whitish Green, but Purplish at the Base: the Leaves a pale whitish Green; their Foot-Stalks Rediſh.

SINGLE ANEMONE.

SOME *Anemone's* are Purple, others Scarlet, and others are pa[illegible] Colour, ſtripp'd or ſpotted with Crimſon. The Purple Ones are to be painted with a Mixture of *Pruſſian* Blue and Carmine, finiſhing the ſtrongeſt Parts with Indico. The Scarlet Ones are to be done according to the Directions given for the Scarlet *Martagon*, in *Page* 71. The Variegated Ones are to be firſt cover'd with a thin Waſh of Gamboge, ſhading with Biſtre. For the Crimſon Stripes or Spots, a Lay of Carmine, ſhading with the ſame Colour; for the dark Parts Indico. The Leaves may be done as thoſe of the *Guelder Roſe*. The Stalk is Brown.

MEZERION.

A Pale Crimſon is the Colour of the Flower when ſeen open; the Outſide much deeper; the Stem is Brown; the Leaves, which but juſt appear while the Flowers are in Bloom, are a pleaſant Green.

DOUBLE DAFFODIL.

THE Large Outer *Petals* are a pale Yellow; the Inner Ones deeper; and the Small Ones, partly underneath the Large Ones, Orange Colour. The Stalk and Leaves are to be done as the *Jonquil*, in *Page* 68.

DOUBLE ALMOND BLOSSOM.

THE Flower is ſomewhat deeper then the Single One; the other Parts are to be colour'd exactly the ſame.

ALMOND BLOSSOM.

THIS early and beautiful Flower is a pale Roſe Colour, ſomewhat intlining to the Purple. A very faint Waſh of Carmine muſt be laid all over, ſhadowing neatly with a reddiſh Purple, made with Carmine and a very little *Pruſſian* Blue. The Stem is Brown, done with Biſtre, finiſhing with Black. The Buttons are a pale Yellow. The Foot-ſtalks and Cups of the Flowers are a pale Green. Scarce any Leaves appear while the Flower is in Bloom, excepting a few beginning to ſhoot at the Ends of the Branches, which are a pleaſant Green; begun with Sap-Green, finiſhing with *French* Berries and Indico.

CROWN IMPERIAL.

THIS Flower is a rich Orange-Colour; began with a Lay of Gamboge, and on that another of Red-Lead, ſhadowing with Carmine. The Leaves, whch in a very ſingular Manner crown the Flower, are to be done as directed for the Leaves of the *Guelder Roſe*, in *Page* 68. The Stalk is ting'd with Brown.

AURICULA.

THIS beautiful Flower is, by the Gardener's Art ſo varied, that a particular Deſcription of its Varieties would be endleſs. A much eſteem'd Sort is to be colour'd thus: Begin with a pale Lay of Gamboge, ſhadowing it with Biſtre, leaving a broad Space round the Centre White; which Part is to be ſhadow'd with *Indian* Ink, mix'd with Sap-Green; Then that Part which is begun with Gamboge is to be variegated with a purpliſh Red, made by a Mixture of Carmine and *Pruſſian* Blue. The Hollow in the Centre muſt be a ſtrong Yellow, ſhadow'd with Gall-Stone. This done, it is to be neatly dotted with White, moſtly on the Centre; mixing *Indian* Ink proportionably with the White, as the Flower becomes dark. The Stalk and Leaves are a greyiſh Green, to be painted with a Mixture of of Sap-Green, White, and Indico; adding more Indico, for the Shades.

DAFFODIL.

THIS Flower, with its Stalk and Leaves, are be painted in the ſame Manner as the *Jonquil*, deſcrib'd in *Page* 68.

FRITILLARY.

A DULL rediſh Purple is for the Ground Colour of this Flower, and check'd with a deeper Colour, or ſometimes with a duſky Yellow. The Stalks and Leaves are a blue Green.

DOUBLE HYACINTH.

THIS Flower, with its Stalk and Leaves, are to be colour'd in the ſame Manner as the Single One, deſcrib'd in *Page* 64.

ANEMONE.

OF theſe Flowers, eſpecially the Double Ones, there is ſuch a Variety, and the Colours on them ſo diverſify'd, that we can only mention the richeſt Sorts, and leave the Practitioner to the Study of Nature, that inexhauſtible Fund of Improvement. The large *Petals* are White, ſtriped or clouded

with

with Carmine. The ſmall *Petals* are done with a pale Straw Colour, ſhaded with neat Lines of Carmine, or Green made with Indico and *French* Berries, according to Fancy. The Stalk is Brown, by a Mixture of Carmine and Sap-Green, ſhaded with Indico and Carmine. The Leaves Sap-Green, and finiſh'd with *French* Berries and Indico.

PARROT TULIP.

THIS Flower differs in Shape greatly from the other Tulips, being jagg'd at the Edges; and, from the Back of each Petal, appear Parts much reſembling the Beak of a Bird; from whence its Name.

GUELDER ROSE.

THIS Flower it White; to be painted in the ſame Manner as the White *Lilly*, making the dark Side pretty ſtrong, in order to give Roundneſs to the Cluſter. The Leaves are to be done with Sap-Green, ſhading with Indico and French Berries. The Stem is a blackiſh Brown, being woody; to be done with Biſtre, ſhadowing with *Indian* Ink.

JONQUIL, DOUBLE *and* SINGLE.

BOTH theſe Flowers are a fine Yellow; the Cup in the Middle of the Single One Orange-Colour, laid firſt with Red-Led, over which a Lay of Gamboge, and ſhadow'd with Carmine; the darkeſt Parts with Carmine and Indico. The other Parts of the Flower Gamboge, ſhadow'd with Gall-Stone; and, in the darkeſt Parts, with Biſtre and a little Carmine. The Stalks and Leaves are a bluiſh Green, made with *Pruſſian* Blue and Sap-Green; adding Indico, in the darkeſt Parts.

TULIP.

THIS Flower is not at all inferior to the *Carnation*, as to Variety, though ſomewhat different in Diſpoſition of Colour, the *Tulip* being generally ornamented with Stripes of various Colours. Crimſons and Purples, upon either a White, Yellow, or Straw-Colour Ground, are the moſt common. For the Mixtures and Shading which Colours, any Student, by recollecting the preceeding Direction, will be enabled properly to colour this Flower. The Leaves and Stalk may be done in the ſame Manner of thoſe of the *Carnation*.

ROSE.

THE Roſe is, and very juſtly, the Favourite of the Painters; ſeldom left out in any Compoſition, where it can be admitted. Eſteem'd for its natural Tenderneſs of Colour, and Boldneſs of Shape, it furniſhes Matter for the

the moſt maſterly Pencil. Our common Method of Colouring this Flower, is to begin with a Lay of thin Carmine; and to Shadow it, by uſing the Carmine in Degrees thicker, and conſequently darker. This Manner, by its gay Appearence at firſt, courts the Eye, but is evidently erroneous; for notwithſtanding the fineſt Colours we can uſe are but Dirt, when compar'd with the natural Gaiety of the Tints on Flowers, yet the Colouring the Roſe with Carmine only, gives it a diſagreeable and unnatural Glare: To prevent which it is here recommended, after the firſt or lighteſt Carmine is laid on, to ſoften it with a faint Waſh of *Pruſſian* Blue, then proceed with pure Carmine; and, to give Power to the darkeſt Parts of the Flower and Roundneſs to its Appearance, add a little Indico. If one is repreſented ſo much blown as to ſhew the Buttons in the Middle, they are firſt to be laid with Gamboge and ſhadow'd with Gall-Stone. The Stalks are browniſh, done with Sap-Green and a little Carmine; adding Indico for the Shades, on the dark Side. The Upper-Sides of the Leaves are done with Sap-Green, ſhadow'd with *French* Berries and Indico mix'd together, to make a dark Green. The Barks, or Under-Sides, are a dulliſh Green, made with White, Indico and a little Sap-Green. It is not pleaſing in Nature, but to make ſome of the Leaves a yellowiſh Brown, as if withering, gives a natural and pleaſant Air in Painting; which is to be done with a Mixture of Gamboge, Sap-Green, and Carmine.

RANUNCULA.

RANUNCULA's are variouſly colour'd: Some are White, edg'd or clouded with Crimſon; others Straw-Colour, or Yellow, ſtriped with Scarlet, which may be executed acccording to the Directions given for other Flowers of the ſame Colour, a Repetition of the Mixture of the Colours being needleſs. The Leaves are done with Sap-Green, ſhadowing with Indico and *French* Berries; taking the Liberty of making ſome Leaves Yellowiſh or Brown, which makes a pleaſing Variety in the Work. The Stalk is to be made Brown, by a Mixture of Carmine and Sap-Green.

IRIS.

THERE is a very great, if not unlimited, Variety in the Colouring of this Flower. The moſt common are Blue, with a Yellow Vein on each *Petal*; others Pale Fleſh Colour, variegated with Purple or Blue, &c. The Colour of the Flower here repreſented, is as follows: The three upright *Petals* are White, to be painted according to the Directions for the *Narciſſus*, tinging the Baſs of each *Petal* with Gamboge. The other three *Petals* are Purple, with a Vein of Yellow; beginning at the Baſe, and ending about the Middle. The Purple is done with a Mixture of Carmine and *Pruſſian* Blue; beginning pale, and ſtriping it from the Centre with a deeper Colour, in the ſame Manner as repreſented in the Engravings, adding Indico for the ſtrongeſt Shades. The Leaves and Stalk are a bluiſh Green, done with Sap-Green and *Pruſſian* Blue, ſhadowing with the ſame Colour.

PIONY.

THIS Flower is a deep Crimſon; begun with a ſtrong Lay of Carmine, proceeding with the ſame Colour, adding Indico proportionally, as the Shades grow darker. The Stalk is a pale Green, faintly ting'd with Brown, by waſhing ſlightly over the Sap-Green with Carmine. The upper Sides of the Leaves are a ſtrong Green, to be done with deep Sap-Green, ſhading with the Mixture of *French* Berries and Indico. The under Sides are paler.

DOUBLE WHITE NARCISSUS.

WHITE Flowers vary in their Shades, notwithſtanding their Ground Colour is alike. In ſome the dark Parts appear blueiſh, in others a little browniſh, others again have a greeniſh Tinge in the Shades. This Flower is to be done by leaving the Paper for the White, beginning the firſt or paleſt Shade with a Mixture of *Indian* Ink, Indico, and a very little Sap-Green, proceeding with the ſame Colour, uſing it thicker for the darkeſt Shades. The Bottom of each *Petal* is faintly tinged with Green; and, in the Centre of the Flower, a ſmall Edge of Carmine ſurrounds a Tuft of ſmall *Petals*. The Stalk and Leaves are a blue Green, made with *Pruſſian* Blue and Sap-Green: ſhading with the ſame Colour, and deepen'd with Indico. The Scabbard, at the Bottom of the Flower, is a pale Brown, colour'd with Biſtre and Yellow mixed together.

CARNATION.

THERE is ſuch an infinite Variety of *Carnations*, that a particular Deſcription of them would be endleſs, being compos'd of the following Colours; White, Crimſon, Scarlet and Purple; and thoſe Colours ſo diverſified, that the Student may take the Liberty of his Fancy, without the Danger of deviating from what may happen in Nature. The Cup, Leaves and Stalk are a pale bluiſh Green, to be done with a Mixture of *Pruſſian* Blue, Sap-green and White, adding Indico for the darkeſt Parts.

GERANIUM.

THIS Flower is to be colour'd in the ſame Manner as the *Almond Bloſſom*, deſcrib'd in Page 66, only ſomewhat deeper. The Leaves are a pleaſant Green, with an Edge of pale Straw Colour, as repreſented in the Engraving. The Stalk is Green, tinged with Brown towards the Bottom.

MARTAGON.

MARTAGONS, are ſome Yellow; others, a moſt rich Scarlet. The Yellow Ones are done with a pale Gamboge, ſhading with Biſtre, Carmine and Yellow mix'd together, ſo as to make a pleaſant Brown. At the Baſe of each *Petal* are neat Spots of ſtrong Indico. The Stalks and Leaves are a pleaſant Green; to be done with Sap-Green, and a very little *Pruſſian* Blue. The Bottom of each Leaf ſwells into a roundiſh Knob, which is conſiderably paler than the other Parts. The Scarlet Ones are to be ſmoothly laid with Red-Lead, ſhading with Carmine; adding Indico for the deepeſt Shades. The Style, Filaments and Buttons are Orange Colour; laid firſt with Gamboge, and ſhadow'd with Carmine.

POPPY.

THE Inſtructions given for the *Carnation*, in *Page* 70, are all that are requiſite for this Flower; only obſerving that it is diverſify'd by different Colours on the Edges of the *Petals*, not ſtripp'd or clouded as that Flower.

GLADIOLUS.

THIS Flower is Crimſon, inclining to the Purple; begun with a ſtrong Lay of Carmine, and neatly ſhading with a Mixture of Carmine and *Pruſſian* Blue. The Bottom of the Flower is White, ſhaded with a greeniſh Tinge, by a Mixture of *Indian* Ink and Sap-Green; neatly blending the Carmine with it, by fine Strokes of each Colour. The Leaves and Stalk, from the Beginning of the Flowers to the Top, are a Brown, made with Sap-Green and Carmine. The bottom Parts are a pleaſant Green, with Sap-Green and a very little *Pruſſian* Blue; ſhading with the ſame Colour, and finiſhing with *French* Berries and Indico.

SUN-FLOWER.

THE *Petals* of this noble, though common Flower, are a fine Yellow, painted in the ſame Manner as the yellow Part of the *Jonquil*, deſcribed in *Page* 68. The Centre is a ſtrong reddiſh Brown, made with Yellow, Carmine and Indico; uſing more Carmine and Indico for the deepeſt Shades. The Leaves and Stalk are a pleaſant Green; done with Sap-Green, ſhadow'd with the ſame Colour, and deepen'd with Indico and *French* Berries.

LILLY.

LILLIES are either White, or Orange Colour. The White Ones are done by leaving the Paper for the lighteſt Parts; and ſhadowing with a Mixture of *Indian* Ink, Indico, and a very little Sap-Green; keeping (as has been

before recommended for the other Flowers) a proper Gradation of the Shades. The Buttons are Orange Colour, and the Style a pale Green. The Leaves and Stalk are a bluiſh Green, with a Mixture of Sap-Green and *Pruſſian* Blue, finiſhing with Indico. The Orange-colour'd Ones are done in the ſame Manner as the *Naſturtion*, in *Page* 74, ſpotting the Inſide of each *Petal* with Indico towards its Baſe. The Buds, while young, are Green, turning to the Orange as they ripen, which makes a pleaſing Variety in the Colouring.

DOUBLE STOCK.

DOUBLE *Stocks* are a purpliſh Crimſon, or variegated with White and Crimſon. The Cluſter of ſmall *Petals* in the Middle are green, which diffuſes itſelf faintly on the larger Ones, and affords a pleaſing Diverſity. The Stalk and Leaves are a whitiſh Green.

AFRICAN.

AFRICANS are either Yellow or Orange Colour. The Yellow Ones are to be done according to the Directions in *Page* 68, for the Yellow Part of the *Jonquil*, either pale or deeper at Diſcretion: And the Orange Colour Ones, as the *Crown Imperial*, *Page* 67. The Stalk and Leaves are a pleaſant Green.

LARKSPUR.

LARKSPURS have all the Varieties of the *China After*. The Leaves and Stalk are a bluiſh Green.

HOLYHOCK.

HHLYHOCKS vary, from the paleſt Roſe Colours to the deepeſt Crimſon. Some are White, which, in a Compoſition, afford an agreeable Contraſt to the other Flowers, by their beautiful Shape; but if repreſented ſingly, 'tis eaſily imagined, any of the other Colours are the moſt intereſting: For which the Method laid down in *Page* 68, for Painting the Roſe, will anſwer; uſing the ſame Colours deeper, according to Fancy, preſerving a proportionable Shade of Colour, that the deep Shades may not appear too ſuddenly dark to drown the effect of the pale Colours. The Stalk and Leaves are a pale Green, to be done with Sap-Green mix'd with White, for the pale Colours; the ſame Colour, only leſs White, for the next Shade, and adding a little Indico for the darkeſt Shades.

PASSION FLOWER.

THIS Flower is, in Nature, so beautifully singular in its Structure, that without the Advantage of Colour (in which it is also delightful) it would engage the Attention of every curious Observer of Nature. The *Petals* are a greenish White, to be painted with a Mixture of *Indian* Ink and Sap-Green, leaving the Paper in light Parts. The Threads are so exactly set and colour'd, as to form three Circles of different Colours, *viz.* The Outer-one Blue shadow'd with *Prussian* Blue. The next is White; to be done by continuing the Stroke with Flake-White, making the Space between each Thread dark, with the *Indian* Ink and Indico. The Inner-Circle is a reddish Purple; done with a Mixture of Carmine, and a little *Prussian* Blue. The Centre of the Flower is a pale Yellow. The five Buttons are Yellow in the Inside; which is the Part mostly seen, by their curling back as soon as the Flower blows. The other Parts, which project from the Centre, are a pale Green, ; excepting the three Projections for the Top, which are Purple. The Bud is a pale Green, with a Tinge of Red at its End. The Leaves are a dark Green; to be done with Indico, *French* Berries, and a little *Indian* Ink mixed together. The Stalk and Tendrils are made Brown, with Sap Green and Carmine. The Religious have named this Flower, from a Supposition of its Parts describing the Passion of our Lord.

POMEGRANATE BLOSSOM.

THE Whole of this Flower, with its Cup, is a rich Scarlet; to be begun with Red-Lead, and finishing with Carmine. The Stalk and Leaves are a pleasant Green.

HONEY-SUCKLE.

THE Outside of this Flower is begun with a Lay of Carmine mix'd with a little Lake, adding Indico for the dark Shades. Some Flowers, in the same Cluster, are more purplish than others; which may be done at Discretion, to make a Variety of Colour, by adding *Prussian* Blue to the Carmine. The Insides of the *Petals*, which are shewn by their spliting and curling back at the Ends, are some White; others, Straw Colour. The White to be shadow'd with *Indian* Ink, mix'd with a very little Sap-Green; the Straw Colour with a very pale Lay of Gamboge, shadow'd with Bistre. The Style and Buttons, seen at the Ends of the Flower, are a faint Green. The Stalks are a purplish Brown, with Carmine and a little Sap-Green. The Leaves Sap-Green, shadow'd with *French* Berries and Indico.

DOUBLE CHINA ASTER.

THIS Flower varies in Colour from White, to the deepeſt Crimſon, or blue Purple. The Centre in the Single Ones, is Yellow; the Stalk is Brown, and the Leaves a ſtrong Green.

GUERNSEY LILLY.

THIS Flower is a beautiful pale Crimſon, and when ſeen in the Sunſhine, appears ſpangled with Gold, beyond the Power of Art to imitate; ſo that the Student muſt be content with making it a delicate Crimſon, by Directions already given for Flowers of the ſame Colour. The Leaves are a blue Green. The Stalk Green, ſing'd with a rediſh Brown towards the Bottom.

NASTURTIAN.

THIS Flower is, in Nature, the richeſt Orange-Colour that can be conceiv'd. The beſt Method of imitating is, by a Lay of ſtrong Gamboge all over; upon that another of Red-Lead; leaving the Yellow in the lighteſt Parts, and ſhadowing very neatly with Carmine. On the two largeſt *Petals*, ſeven or eight Lines muſt be very correctly drawn, with a deep Purple, made with Indico and Carmine. The Stalks and Leaves are a pleaſant Green, made with *Pruſſian* Blue and Sap-Green, ſhadow'd with the ſame Colours.

HEART's-EASE.

THE two upper *Petals* of this Flower are a rich Purple: The other three Yellow, or Straw Colour, edg'd and otherwiſe ſtain'd with Purple, or Olive Colour, with very fine Lines of a deep Purple; beginning at the Baſe, and ſpreading delicately over each *Petal*. The Stalk and Leaves are a pleaſant Green.

CONVOLVULUS.

BLUE is the principal Colour of the *Convolvulus*; but the Baſe is ſtain'd with Yellow, which gradually becomes White, and ſpreads itſelf in Rays like a Star in the Centre. The Leaves and Stalk are a whitiſh Green.

ALTHÆA FRUTEX.

THE Flower is White, ſtained with a rediſh Purple at its Baſe. The Cluſter of Buttons is Yellow. The Stalk dark Brown. The Leaves a pleaſant Green.

FRENCH

FRENCH MARYGOLD.

THIS Flower is Yellow, ſtripp'd with a deep Red: Sometimes the Whole is Red, and only ting'd with Yellow. The Stalk is ting'd with Brown. The Leaves a pale dulliſh Green.

PERSICARIA.

THE Flower, while in Bud, is a deep Crimſon; when open ſo as to ſhew the Inſide of the *Petals*, is a very pale Colour. The Stem is Brown, and the Leaves a pleaſant Green.

LYCHNIDEA.

THE Flower are a very pale Red, a little inclining to Purple. The Stalk is Green, ſtain'd with a rediſh Brown. The Leaves a pleaſant Green.

DOUBLE NASTURTIAN.

THE Directions for Colouring the Single One in *Page* 74, will fully anſwer for this Flower; only obſerving that the Lines on the two large *Petals* in that, are obliterated in this Double One.

ST. JOHN'S WORT.

THE Whole of the Flower is a fine Yellow. The Stalk is ting'd with a purpliſh Red. The Leaves are a bluiſh Green.

PANSY, OR HEARTSEASE.

THIS beautiful Flower, little inferior to the *Auricula*, is greatly vary'd in its Colour. The principal Colour is a pale or deep Crimſon; likewiſe Purple in its ſeveral Degrees of Colour, edg'd generally with White or Yellow. The Centre or tubular Part, is Yellow. The Crimſon is firſt laid with a pale Carmine, finiſhing with Indico and Carmine. The Yellow with Gamboge, ſhadowing with Gall-Stone; and the darkeſt Parts with Biſtre. The white Edge muſt be neatly drawn with Flake White; if Yellow, to be waſh'd with pale Gamboge upon the White; obſerving where the Flower is in the Shade, to mix a little Biſtre with the White for its Edge. The upper Sides of the Leaves are a pleaſant Green; to be colour'd with Sap-Green, and finiſhing with a Mixture of Yellow Berries and Indico, making them appear rough, by ſudden Daſhes of a deep Colour, as expreſs'd in the Print. The under Sides are a dull whitiſh Green; to be done with the Colours deſcribed in *Page* 68, for the *Roſe* Leaves. The Stalk is brown, with a Mixture of Sap-Green and Carmine.

WALL-FLOWER.

THE Common Ones are Yellow; a richer Sort, call'd The *Bloody Wall*, Yellow, ſtain'd with Crimſon very deep on the Under-Side of the *Petals*, and faintly vein'd on the upper. The Cup of the Flower is a purpliſh Brown. The Stalk and Leaves a bluiſh Green.

ACONITE.

THE Flower is Yellow, ſurrounded by Leaves of a ſtrong Green. The Stalk is Whitiſh, ting'd with Brown near the Flower.

LAURESTINA.

THE Flower, when open, is White; but while in Bud, only ſhewing the Under-ſide of the *Petals*, is a rediſh Brown. The Stalk is alſo a rediſh Brown. The Leaves a pleaſant Green.

HELLEBORE, or CHRISTMAS ROSE.

THE Flower is White, ſtain'd at the Baſe of each Petal with Crimſon. The Buttons a pale Yellow. The Stalk is a pale Green, ſpotted with Crimſon. The Leaves a ſtrong Green.

FINIS.

Jan.ry 3.

Pl. 1

Hyacinth?

Jan.y

Pl. 2

Cydamen -

Jan. 7

Pl. 3

Cronfoot

Jan.y

Pl.4

Hen & Chicken Daisey

Jan.y

Pl. 5

Colchicum?

Double Hepatica.

Fol. 7

Pl. 9

Double Violet

Fol. 7

Pl·10

Pasque flower

9 March

Pl. 11

Single Anemone

March.

Pl. 12.

Mezereon.

Double Daffodill.

March:

Pl. 14.

Double Almond Blossom.

PAT

March

Pl. *15*

Almond Blossom

Crown Imperial

April

Pl. 17

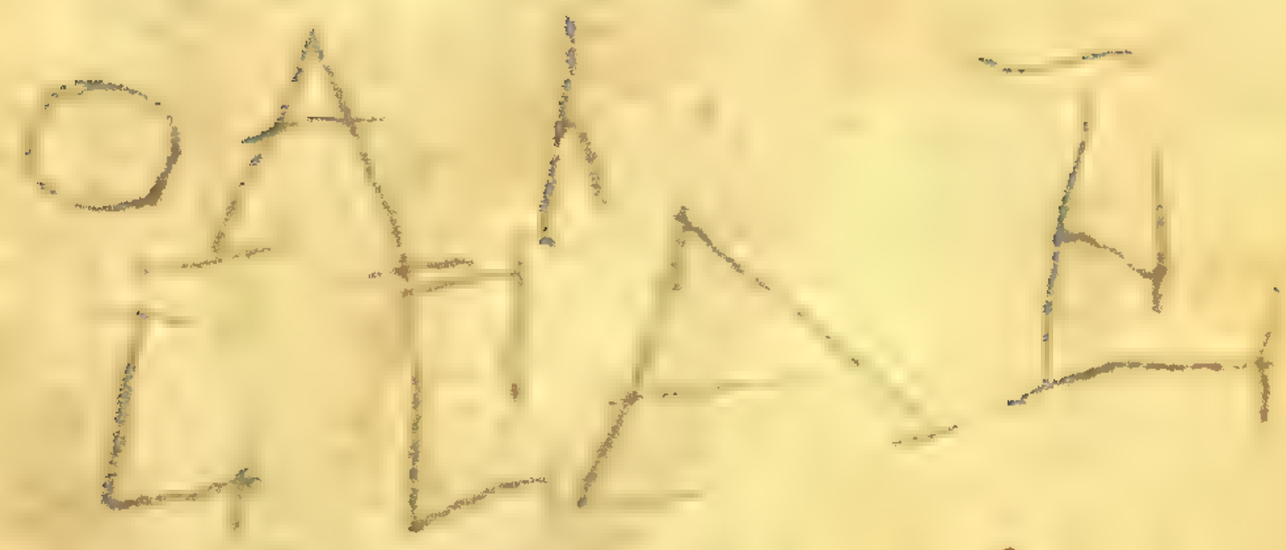
Auricula?

UNO

April.

Pl:18

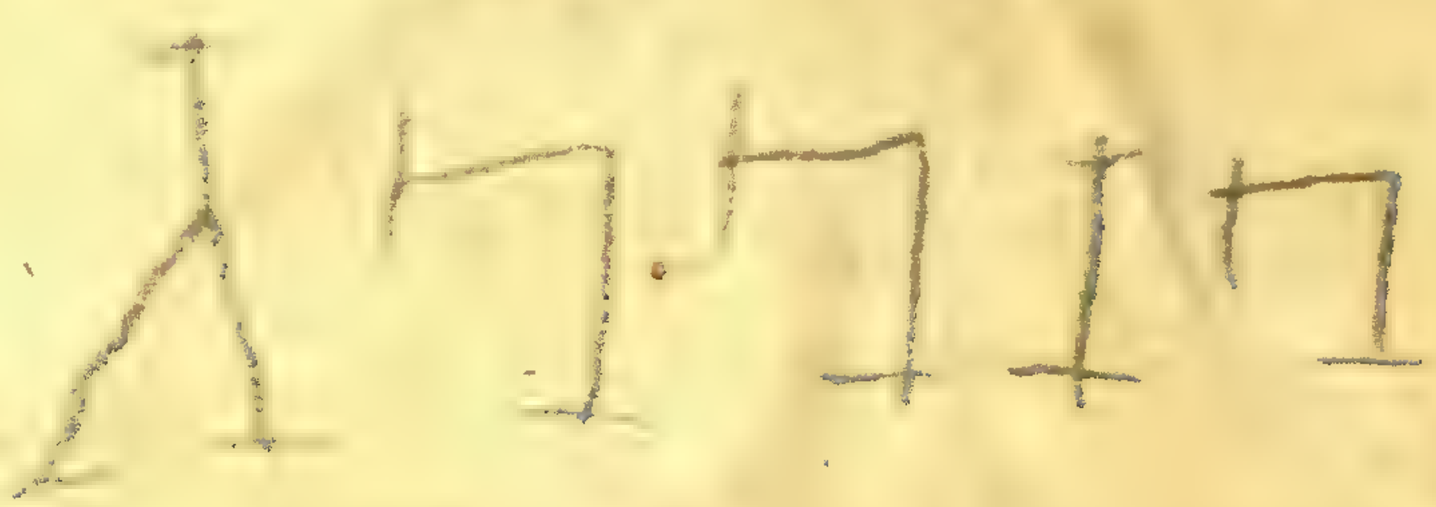
Daffodil.



April

Pl. 19

Fritillary -



Double Hyacinth

PAPA

BEBBY

May

Pl. 21

Anemone

VINE

May

Pl. 22

Parrot Tulip

U

U

May

Pl. 23

Guelder Rose

A 2 H

Single Jonquil Double

May

Pl. 25.

Tulip

Rose

June

Pl. 27

Ranunculus

Iris

June

Pl 29

Piony

Juncl

Pl. *30*

Narcissus

Carnation

July

Pl. 32.

Geranium

Martagon

July

Pl. 34.

Poppy

A. Smith Sculp.

July

Pl. 35

Gladiolus.

August Pl *36*

Sun Flower

9 August

Pl. 37

Lilly

Aug.st

Pl. 38.

Double Stock

Aug.st

Pl.39.

African

Aug.st

Pl:40

Double Larkspur.

Sep.r

Pl. 41

Hollyhock

Passion Flower

Sept.r

Pl:43

Pomegranate Blossom

Sep.r

Pl. 44

Honeysuckle?

Sept.r

Pl:45

Double China Aster.

Octob.r

Pl:46

Guernsey Lilly

Oct.r

Pl. 47

Nasturtium

Octob.r

Pl. 48

Hearts Ease

Vdob.r

Pl. 49

Convolvulus

Athaa Frutax.

Vol. 2

Pl. 51.

French Marygold.

Nov.

Pl. 52

Persicaria?

Lychnidaea.

Nov.r

Pl.54.

Double Nasturtian.

Vol. I. Pl. 55.

St. John's Wort.

Dec.r

Pl. 50

Polianthus

Wall Flower

Acomite.

Dec.r

Pl. 59.

Laurelstina?.

Dec'

Pl. 60.

Hellebore.